

faculty of music
university of toronto

S U N D A Y

A F T E R N O O N

S E R I E S

victor martin, david zafer, violins
terence helmer, viola
marcel st-cyr, cello
thomas monohan, string bass
pierre souvairan, piano

concert hall, edward johnson building

november 7th, 1971 at 3 p.m.

Suite in D

Corelli-Torello

Largo

Sarabande

Tempo di Gavotta

To the immense list of arrangements and transcriptions of Corelli's works, Anton Torello, principal bassist of the Philadelphia Orchestra from 1930 to 1948, has added this suite. It is made up of selections from Corelli's Opus 5 Sonatas for Violin and Continuo. The individual movements may be familiar already through various transcriptions or through performances in their original form.

The first movement is the Preludio from Corelli's E minor Sonata, played here in D minor. Such elaboration as there is consists in filling in harmony by means of double-stopping on the violin. Imitative passages are a feature of this movement which is largely a dialogue between the two instruments.

The Sarabande is in fact the third movement of Corelli's same E minor sonata. Once again the harmonies implied by the bass are filled in by the violin in the absence of a key-board instrument. The cantabile melody, beautifully constructed from the rhythmic suggestions of the first two bars, is set over a flowing bass in eighth-notes. Once again the tonality is a tone higher than that of the original. The third movement is taken from Corelli's D major sonata and is played here in its original key, but with extensive alterations. The AABA form of the original is reduced to ABA. The continuo and solo parts are sometimes exchanged, the harmonic structure simplified, melodic contours altered, and by filling in the harmony in the violin part many of the wide skips characteristic of it are narrowed.

String Trio in B flat Major (1816)

Schubert

Allegro

In 1817 Schubert wrote a B flat string trio, but in the previous year he had begun another, in the same key, which we are to hear today. Only one movement,

a sonata-form Allegro, seems to have been completed. It is well-known, that chamber-music sessions with his family at home were a part of Schubert's childhood, and doubtless the staple fare of these occasions, works of Haydn and Mozart for example, influenced Schubert's own early chamber works. Then too his formal training in composition with Salieri, begun in 1812, may be presumed to have been a contributing factor in developing Schubert's interest in chamber-music writing. In any case he produced no less than nine string quartets between 1812 and 1815. This Allegro is notable for the abundance of motivic material, though none of it truly bears an unmistakably Schubertian stamp. Certain traits of the mature composer are present, however, such as the various pairings of instruments employed to state some of the second subject group. The development is unusual in that it first deals with a short cadential formula used to close the exposition: only towards the end of the development does Schubert treat material from the principal subject group. The recapitulation which follows breaks none of the formal 'rules' of sonata-form writing.

Three Madrigals for Violin and Viola
Poco Allegro
Poco Andante
Allegro

Martinu

So impressed was Martinu by a concert given by the brother and sister duo, Lillian and Joseph Fuchs, that in just over a month in 1947 he composed the Three Madrigals that are dedicated to them. The work is an astonishing technical feat abounding in wit and vitality in the outer movements, luxuriantly emotional in the central Andante. Many commentators have drawn attention to the apparent ease with which Martinu manages to transcend his chosen medium suggesting a quartet of instruments at times. The title indicates Martinu's frequent use in his manipulation of parts and harmonic vocabulary of sixteenth-century techniques, though Scarlatti and Vivaldi seem to have taken a hand in composing the finale.

Piano Quintet in A Major (The Trout)

Schubert

Allegro vivace

Andante

Scherzo (Presto)

Thema e Variazioni

Finale (Allegro giusto)

In 1819, the 22 year old Schubert spent a pleasant summer on a walking tour. At Steyr he met and made friends with the wealthy amateur cellist Paumgartner who commissioned the Trout Quintet. It seems to have been at his suggestion that the set of variations on "Die Forelle" was included. The work was written for impromptu performance among friends Schubert himself taking the piano part, and, so the story goes, not writing a fair score till later. The mood of the piece is consistently sunny and each movement is in a major tonality. The sonata-form Allegro vivace has some twenty-six bars of introduction before the first subject proper is presented by the violin and piano. An ascending arpeggiated figure in the piano plays an important part here and in the development. The second subject group includes a cantilena treated in duet between cello and violin, and a rhythmically more robust melody first played by the piano alone. The lengthy coda occurring here and at the end of the movement provides still more rhythmic vitality. The second movement, Andante, comprises two balanced halves, each of which divide into three sections; a piano melody, at first gently curving but soon rhythmically alert, a soulful viola and cello duet and another piano melody is not related in contour to passage work in the 1st movement. A scherzo and Trio follow in which piano and strings engage in rapid dialogue. The set of variations on "Die Forelle" comprise the fourth movement. The subject as presented here is itself a variation of the song, being excellently adapted for instrumental rendition. With the exception of the 4th of the 5 variations, the movement presents no challenge to the listener. Schubert joyfully employs all his skill to surround the theme with elaborate string writing. The Allegretto coda introduces on the piano the well known accompanying figure of the song. The Rondo, ostensibly in sonata-form but with exposition and development repeated, contrasts a Hungarian-sounding theme with a suavel arched second subject, and provides a thoroughly light-hearted conclusion to the piece.

Next S.A.S. JAN 23 - Robert Aitken, flute; Melvin Berman, oboe;
John Beckwith, John Hawkins, Eugene Plawutsky, pianists.